

October 13, 1972

Mr. Norman Lloyd  
Rockefeller Foundation Art Program  
111 West 50th Street  
New York, New York 10020

Dear Mr. Lloyd,

Nam June Paik and I have been collaborating, planning and irritating each other for the past five years. One thing that keeps coming up during this time is this proposed project, Archive of Senior American Composers. I feel that this is an important usage of the concept of television that we have been working with. Many similar projects should develop from this pilot study. Hopefully we will extend the idea to other disciplines. The Experimental Television Center is engaged in a similar project with the University of Ife, Nigeria. That is, we are trying to get equipment and training to sympathetic professors at the University of Ife so they can record the existing Yoruba culture.

Nam June has asked me to rewrite his proposal so it would be clearer, I believe as does John Cage that some of the most interesting and clear statements I own are from the Paik pen and so I include intact and unaltered his views.

Enclosed is some information about the Experimental Television Center. We have a grant from the New York State Council on the Arts this year for \$46,462.00. \$34,462.00 of this is clear and \$10,000.00 is dependent on a matching grant from other sources. We will use \$5,000.00 of our matching grant from the New York State Council to support this project.

Sincerely,

Ralph Hocking  
President E.T.C. Ltd.

RH/sm  
encl.

## Archive of American Senior Composers

Nam June Paik

September 1972

Composer of serious music is the most disadvantaged group even among the various disciplines of serious arts, although their influences to other artistic disciplines, pop music and broader society, including university education, remain to be very essential. The proper evaluation and recognition of their creative achievement comes generally too late. Recently the influence of young American composers to the music of Western and Eastern Europe became definitive. Therefore, sooner or later, the interest to the predecessor of present generation would increase among scholars, educators and concert-goers. The success of Vienna Classics lead to the discovery of Manheimer school and parallel phenomena is to be expected in case of American music since 1900.

Modern technology has invented a number of information-storage methods and it will be a great help for music historians and composers to receive the benefit of these technologies so that the achievement of American composers in the last 70 years be kept intact and this facilitate the major or minor discoveries of many unknown and half-known composers of today in the future generation.

### 1.) Method

Videotape, Xerox, Microfilm, Audio cassette, Super 8 color film.

### 2.) Subjects

To be selected about 70 American composers born before 1918.  
To be recorded using the above-mentioned techniques.

### 3.) Selection committee

To be consulted with Norman Lloyd or Howard Klein  
To represent the most objective representation of various compositional techniques. Special attention should be paid to lonely hermits.

### 4.) Funding source

I have already received the commitment of the Experimental Television Center at Binghamton, New York, to allocate 5000 \$

from this year's New York State Council on the Arts grant, provided I can raise another 5000 \$ before February 1973. Since this 5000 \$ is a matching grant, we will lose the money if we fail to raise 5000 \$ before February.

5.) Storage place

Everson Museum of Syracuse, New York, (one of the newest museum building, which is fire and theft proof) promised me to keep these valuable archive free for the posterity.

6.) Budget

Videotape	3000 Dollars (150 hours)
Interviewers and researchers	1000 Dollars
Administrator and cameraman	1000 Dollars
Repair	500 Dollars
Microfilm/portable xerox/ audio cassettes/super 8 film	500 Dollars
Travel and telephone	1000 Dollars
Contingency	500 Dollars

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7500 Dollars

There is speculation that a decent color portable VTR might come up in a year and it will cost only 2700 \$. If it were true, we can use a color VTR with sync sound. Otherwise we will use the combination of black and white VTR and color Super 8. This will cost about 1500 \$.

Total budget 10.000 \$.

(half comes from the New York State Council on the Arts, if another foundation finds the second half).

7.) Interviewers

So far, Richard Teitelbaum (instructor at Chicago Institute of Arts), and Iwan Tchrepain (instructor at Harvard) is willing to research and interview senior composers. We can easily recruit more young composers for a modest fee (eg. 25 \$ a day) and I can also work occasionally free, provided I can continue my work at WNET at present level.

8.) We should not cater to general interest through broadcast industry but strictly confine ourselves to professional and academic attitude. It does not exclude the possibility that quite a few great music program would be produced from this archive in future. Actually it will be most valuable source for music historians and TVs.

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